

*Reconfiguring aesthetics exhibit at the  
School of Architecture – see pg. 6*



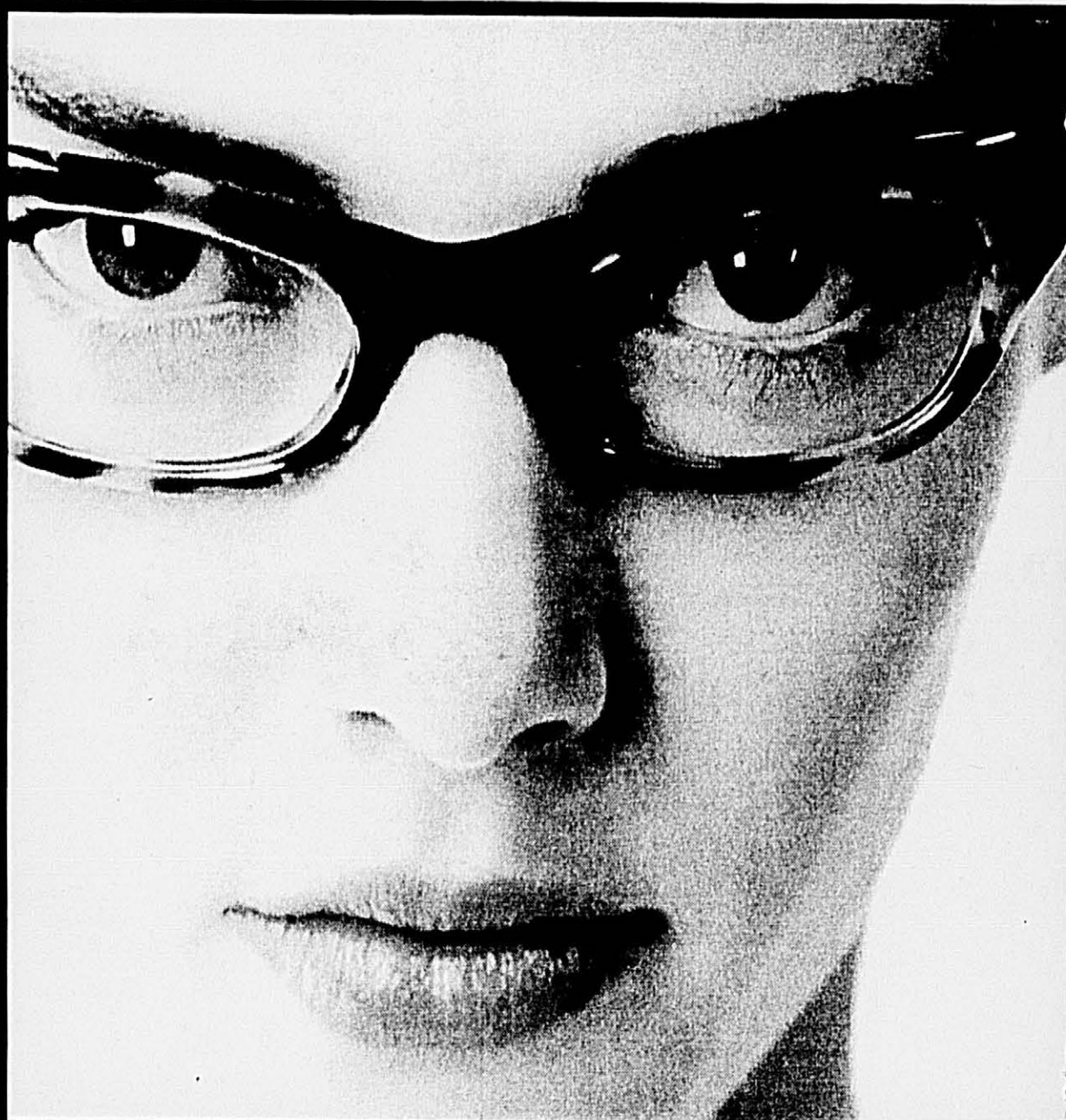
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## 286-8020



# SSMU Settles on CBA Referendum Question

*Student group pleased with decision, Society president calls it 'undemocratic'*

By JAIME KIRZNER-ROBERTS

Last Thursday's SSMU Council meeting saw a frustrated group of councilors vote in favour of a referendum question on McGill's exclusive Cold Beverage Agreement which was drafted by a group of students opposed to the deal.

The final question, slated to run during next month's SSMU elections, reads: "Do you oppose the SSMU's participation in a campuswide exclusive cold beverage agreement?"

Calling the student's question "unclear" and "slanted," SSMU executives had proposed their own version of an appropriate question on the CBA at the Council meeting two weeks ago. The students opposing the CBA did not accept the SSMU-initiated question, and said that if SSMU was not willing to compromise, that they would refuse to withdraw their question.

SSMU executives and the student group spent a week in negotiations, but no compromise could be reached. Both parties vied for a question in which they could represent the "yes" forces - it has been a long time since a "no" campaign has won at McGill, and both claimed that the other's

question was biased.

At last week's council meeting, councilors were asked to decide whether they would prefer to support an amended version of the student's question, or the council-initiated question. If they voted for the SSMU question, however, the students made it clear that their question would also remain - meaning that there would be two referendum questions on the same issue, something that would cause certain political as well as logistical problems.

Many councilors voiced concerns over the havoc that would result if the CBA was rejected in one question and supported in the other, for example.

"Voting for the first question was the politically right thing to do," said SSMU President Andrew Tischler, who abstained from the final vote. "But it's clear that [the student-initiated question] was not a clear one, so it's really too bad."

Tischler feels that although the agreed-on question asks students what they oppose, it did not give them a chance to vote for what they support, leaving SSMU without a clear mandate. He also thinks that the question is confusing, and leaves room for too much ambiguity.

"The question was a negative question,

so if you felt 'yes,' you voted 'no,' which is really odd and not in the best interests of the electorate," he said.

But Phil Gohier, Engineering Representative on SSMU council and member of the anti-CBA student group, disagreed. He said the final question was the most appropriate option.

"The question is crystal clear," he said. "But no doubt that the question is formulated by a group of people opposed to the CBA."

Gohier compares the SSMU debate over referendum questions to the one agonized over by government officials during the last Quebec referendum. "Every referendum question is slanted, they all have natural biases," he said. "They (SSMU executive) think our question is slanted, we think their question is slanted. That's the nature of a referendum."

"We were very pleased about Council's decision because it meant that two questions weren't running simultaneously," said Gohier. "It meant that the politicking could stop and we could debate the CBA."



Will Coke be it?

But Tischler still feels that the students' question does not give a fair or honest picture of the CBA issue to voters, and thinks

that its nature compromises student democracy.

"[The authors of the question] don't want to give students a choice, they want to lead voters," said Tischler, adding that the executive-led question was a fair one.

"I think students will be incensed by the question. A question is not supposed to be tactical, its supposed to be fair. It's not democratic as far as I'm concerned."

If the CBA is approved in referendum, Coke will have a monopoly on cold beverage sales on campus for an 11-year period. Though terms of the deals are being kept secret, it is estimated that Coke will pay McGill up to \$10-million, 40 per cent of which would go to student associations.

The negotiations regarding the agreement have been highly controversial; students opposed to the deal say that a corporate presence on campus threatens university autonomy, while those in favour of the agreement emphasize that the money is badly needed at the university.

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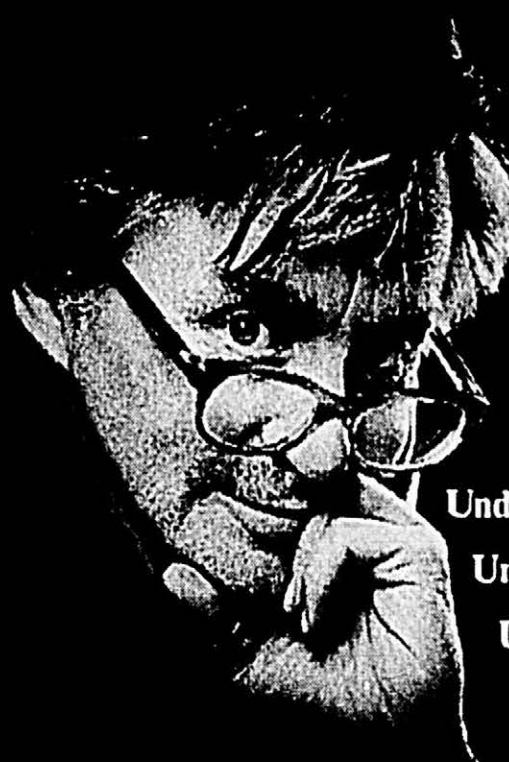
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# U of T Defiant in Human Rights Case

*Report charges U of T with racism; Chun insists report is accurate*

BY ANDREW LOUNG

TORONTO (CUP) - The University of Toronto is condemning a Ontario Human Rights Commission report that suggests racial discrimination played a role in the University's mistreatment of former Professor Kin-Yip Chun.

"The Human Rights report is incomplete," said Pekka Sinervo, chair of U of T's physics department. "We would welcome a process to get all the facts on the table."

He was responding to a February 2 ruling by the Ontario Human Rights Commission that Chun was indeed the victim of racial discrimination at the University.

The 26-page document said there exists enough evidence to support Chun's allegations that racism played a role when Chun lost four competitions for a tenure-stream professorial position at the University between 1987 and 1992.

He was a research associate at the University at the time and was consistently given the duties of full professorship, such as giving lectures, running research labs and supervising graduate students. But he was never paid for his duties, and he was passed over four times for a permanent professorial post during that span, losing out each time, to a white male.

The report concludes that Chun's "race, colour, ancestry, place of origin and ethnic origin were factors in his failure to obtain an academic appointment and that he was subjected to a series of reprisals culminating in his dismissal."

"There is evidence," states the commission report, "which supports [Chun's] allegations that he was required to play different roles for the University's benefit without either the permanent status or pay that his White colleagues enjoyed."

But now the university is defending its stake in OHRC investigation. According to Sinervo, U of T is not taking the Commission's ruling lying down.

Chun however, insists the report is accurate, and maintains it is a vindication of his allegations stemming back from 1992 when he first filed his complaints with the Human Rights Commission.

"The University is running scared," said Chun. "This report is just the tip of the iceberg. The truth now will all come out."

The Commission report, released February 2, recommends Chun's grievances against the University go to the Board of Inquiry, an independent tribunal that can award compensation based on losses incurred from discrimination.

Both Chun and the University have until February 22 to respond to the Commission's report. U of T Vice-Provost

David Cook says the University will respond with a recommendation that

Chun's dispute not go to the Board of Inquiry.

"There is no case to be heard," said Cook. "The University does not believe racial

the facts from both reports are similar. He says it is the interpretation that differs.

"We will recommend to the Human Rights Commission that there is nothing new in the report," said Cook. "According to the factual record of its

administrators are spin-doctoring and deliberately providing half-truths to the public.

"The Yip report was totally flawed," said Ohayon. "The University sent in someone who wasn't qualified to conduct such an investigation. A lot of people who knew Dr. Chun's side of the story were not interviewed."

The Yip report concluded that Chun was exploited by the department of physics while at U of T, but said that he was not the victim of racial discrimination.

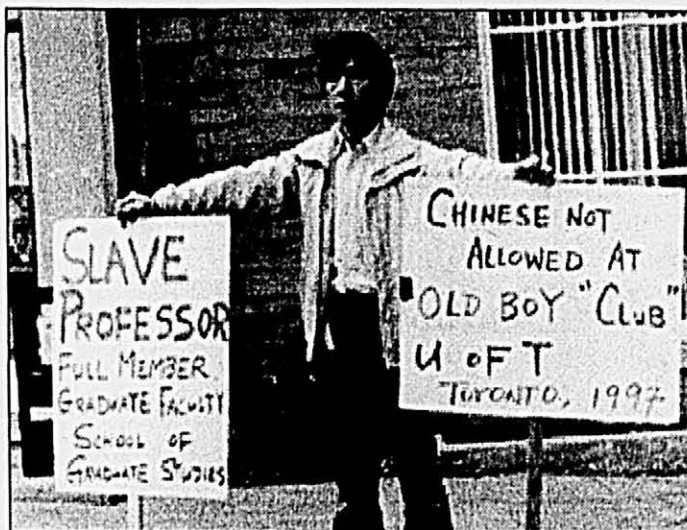
Sinervo insists the Yip report was conclusive.

"The disparity between the two reports arises from the application of the test in the investigation. The test in the Yip report is not consistent with that in the Commission's report," said Sinervo. "Different criteria were applied - there was the question of whether systemic or specific discrimination was investigated."

But Chun argues the Yip report was never able to fully address his complaints at the time.

"Dr. Yip's hands were tied," said Chun. "He could only investigate two of three dozen complaints. That's why there is a large disparity between his report and the Human Rights report. Yip knows his report is indefensible."

Dr. Yip would not comment when contacted by Canadian University Press.



Professor Chun protesting in 1997

discrimination was a factor in this case."

He says U of T will follow a course of action based on the findings of the University's own internal investigation, which was conducted by then Vice-Dean of medicine Cecil Yip in 1994.

Though the Human Rights report claims the Yip investigation was flawed, Cook says

report, there is no racism or cronyism. It says there is prima facie evidence for discrimination, but evidence on the face of things can point either way."

Elan Ohayon, graduate student representative on the University's Governing Council and a member of the Committee in Support of Justice for Dr. Chun, says U of T

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THE MCGILL DAILY

## Students Brave Cold for Better Housing

*Habitat for Humanity organizes camp out, raises money for homeless*

BY MATT LEVINE

Thirty McGill students decided to brave the cold and snow last Thursday night, as they camped out in hopes of raising money and awareness of housing issues in Montreal.

The tent city in front of the McDonald-Harrington Architecture Building, including one heavy-duty tent covered with snow and resembling an igloo, was a curious sight for most students on lower campus. The event was organized by McGill's chapter of Habitat for Humanity, an organization committed to addressing issues of homelessness and poverty. According to Karen Wan, president of the group, the growing need for events like these is demonstrated by stories like Gino Laplante's, a Montreal-area homeless man who died last month after falling asleep on the sidewalk in -35C temperatures.

"There is a homeless crisis here," Wan said. "Habitat's goal is to provide low income housing and raise the quality of shelter for people."

And that's what she hoped Thursday's event would accomplish, as the campus group marked its second annual camp-out. The event was also an opportunity for McGill's Habitat chapter to join forces with

campus chapters across North America that are also staging events this year. In Canada, these include active chapters at University of Waterloo and University of Alberta.

"A lot of people noticed us and a lot of them were quite excited and wanted to join," Wan said. "It was extremely successful in terms of raising awareness." She added that the event had also raised an estimated \$500.

Cathy Willis also took part in Thursday night's event. She said that besides the event being a lot of fun, it sent a valuable message.

"It's really neat to sleep in a Quincy [tent] outside during the winter.... But we were well-equipped with sleeping bags and nice tents, and some people don't even have that."

Donations were being collected both at the tent site and around campus as the organization aimed to raise funds to help out with the host of construction projects they have planned for the spring. The chapter hopes to have a big part in Maison de L'Amitié, a resource centre for new immigrants, and Elizabeth House, a centre for pregnant teenagers. In addition, 17 chapter members will head down to Virginia over reading week to take part in a 'collegiate challenge' during which they plan to build three houses.

And Willis says the success of Habitat, whose membership is comprised mostly of architecture students, is not surprising.

ly excited about the project."

What's more, Wan says, the chapter is having no trouble finding projects or new members eager to take part in construction

projects. Working under the umbrella of Habitat's Montreal chapter, the more labour-oriented campus chapter is mainly geared towards the nuts and bolts of helping local people achieve the goal of owning their own home. Ultimately, Wan said, the McGill students hope to become better known in the community and to heighten awareness about housing issues in Montreal.

"It's important to make ourselves know in the

Montreal community so we'll have more projects sent our way," she said.



Volunteers from Habitat for Humanity on campus last week

"Architecture students are a really enthusiastic bunch. A lot of them are real-



# Not Another Highbrow Magazine

BY ANGELY M. Q. PACIS

A handful of renegade students hiding out in the jaundiced walls of the East Asian Studies building have devised a plan to contextualize North American discussions on what's happening in Asia.

Undergraduate and graduate students associated with the McGill University East Asian Studies department are publishing a cutting-edge journal-magazine entitled *Orientations*. The material in the journal-magazine publishes news that captures current phenomena.

It isn't unusual to peruse the pages of *Orientations* to find articles about authoritarian government transitions alongside a discussion about nondescript pseudo-Chinese characters on tight mini-t's. There was also an interview with aspiring Canadian-born Asian film maker Yung Chang on the reappropriation of the

American dream in Taiwan.

"This shit's exciting," said editor Wen Lee Soo. "The idea here is to establish a venue for creative expression." Christine Stecura, co-founder of the journal-magazine adds, "it's not a journal per se."

What makes *Orientations* particular from other Canadian high-brow magazines is that it has a specific aim to diffuse knowledge in an entertaining and visually pleasing way. "It's a matter of striking the perfect combination between information and aesthetics."

Inspired by the "Asian hype" that has been around North America of late, the editors of *Orientations* wanted to assess how popular culture is processing "Oriental" images projected in media and in the consumption industry.

Geoffrey Han, one of the four editors of *Orientations*, sees the journal as taking on a significant role within the educa-

tional system.

"My hope is to empower the re-interpretation of Asian and Diasporic Asian identities, through the assertion of an inter-disciplinarian and community-centred voice," said Han.

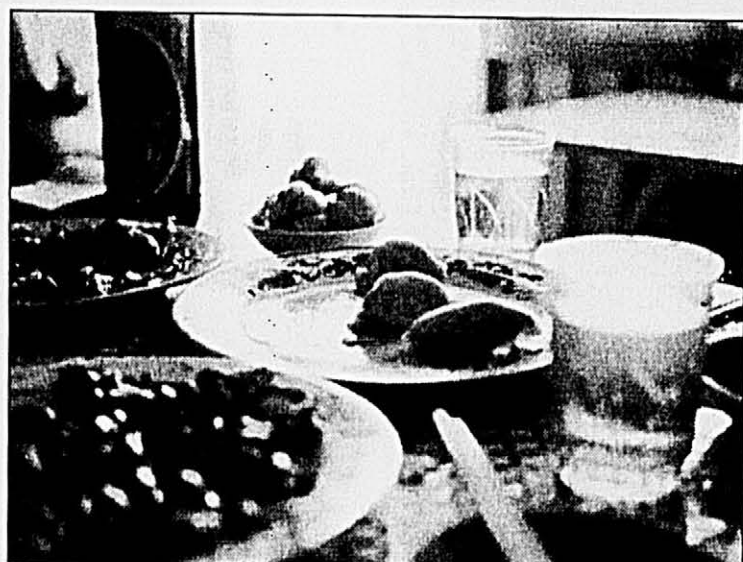
With the introduction of the multi-track system at McGill in September of 1999, there has been a boom in East Asian studies minors it is now becoming more commonplace for McGill students to combine their theoretical understanding of financial markets, anthropology, or development studies with hard-fact cases about Asia.

But Han points out that the publication is not a scholarly journal.

"We do not represent the academic process," said Han. Instead *Orientations* aims to provide readers with a cornucopia of perspectives.

"We all have bits and pieces of Asia, and this happens to be our orientation," said editor Jamaica Corker.

*Submissions for the April issue of Orientations will be accepted until March 1, 2000, and can be emailed to orientations@botmail.com. A launch party for the journal-magazine will follow in the spring. For more information, go to www.orientations.8m.com*



East asian cuisine

## New Shuttle to Link Campus with Solin

BY JASON CHOW

A pilot project offering a shuttle service between campus, Solin Hall residence, and the upper residences could be off the ground within three weeks.

Two rented mini-vans will make their way on a route linking the three main locations, making scheduled stops every 15 minutes.

SSMU President Andrew Tischler said that the project was largely a response to recent muggings at Solin Hall, an off-campus residence that's home to almost 300 students.

"The situation at Solin is serious," said Tischler. "People are getting mugged out there in broad daylight."

Inter-Residence Council President Josh Cohen agreed.

"For safety reasons, it's a good idea. The path between the metro station to Solin Hall is not well-lit."

But Solin Hall President Jenny Szende was skeptical of the project.

"I don't know if it could ever replace the metro. For 280 people, it's not financially viable to have buses running every 15 minutes," she said.

"In order for it to alleviate any safety concern, students would have to plan around the shuttle. I don't see that as any different than right now with students planning [to meet their friends] at the metro stop."

Szende also said she did not know much about the project and said she was not consulted.

"Nobody's spoken to me about it as Solin Hall president in any official capacity," she said.

The pilot project will run one month and will be funded by the administration with matching funds from SSMU.

Tischler estimated that the cost of the service would run between \$3000 and \$5000 a month.

If the service proved successful, Tischler said that he hoped to get advertisers to pay for ad space on the sides of the van to finance the operation. He also hoped that the administration would provide money for work-study positions for student drivers.

Because the project remains in its planning stage, Tischler could not confirm a launch date for the project.

"It's dangerous for me to say it's going to happen when the vans aren't there yet," he said.

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# Student Designs Will Wow

BY KAREN STEWARD

The twenty-first century will usher in a new type of fashion while simultaneously celebrating the end of the past hundred years. This sort of dualism is found in abundance in *Musique Défilé por un fin de siècle* (Fashion show for the end of a century). The show adds innovative twists to traditional aspects of the fashion industry, creating a new type of exhibition.

The show, which will take place on Thursday, February 17, is an original production which brings the worlds of the fashion and music industries together. Although fashion and music, specifically rock and roll, have had a long, intertwined history, *Musique Défilé* presents itself as quite a different experience than one would expect from a traditional fashion show.

While the idea of models walking up and down the catwalk will remain the same, many other conventions will be challenged. Thirty-four models, clearly not chosen for their perfect bodies, according to the show's creator Linda Bouchard, show off original designs by students from Lasalle College's international fashion program. These avant-garde outfits will be showcased alongside those of well-established Montreal designers Marie Saint-Pierre and Phillipe Dubuc.

Six professional models will present the ready-to-wear spring 2000 collections of

Saint-Pierre and Dubuc. The models will be accompanied by original music written by Linda Bouchard and Marcelle Deschênes, two composers with contrasting styles which add to the show's dualistic themes. Dancer Wilson Blakley will act as the show's silent emcee ushering the models onto the stage. The evening will conclude with three student designers receiving a prize for their outfits showcased during the exhibition.

*Musique Défilé* dares to cross the boundaries set in place by the mainstream fashion industry, turning fashion into an expressive art form, instead of the market for brand names which it has increasingly become. According to Bouchard *"Musique Défilé* seeks to shed light on fashion from several provocative angles. By celebrating its power and imagination, the show provides the audience with an opportunity to think about fashion in new ways. We realize that clothes not only cover the skin but actually reveal the body and express intentionally or not parts of the personalities of those who wear them." Following the footsteps of designers like Alexander McQueen, Bouchard is taking the presentation of the fashion show to new heights in originality. However, unlike McQueen's shows, *Musique Défilé* is accessible to the public.

The show will take place at The Medley (1170 St. Denis Street) and student tickets are \$15. For more information call 343-5962.



CULT.HIT

## The Day Seinfeld Took Siena

BY TYLER HARGREAVES

Travelling and looking to locals for advice as to the best local sights is a common guide of travellers. In my recent experience, these people seemed quite often to sing the same refrain. Since the French language was frequently the only one that we shared, their counsel was that "Cela, il faut le voir." Simply put, that is something you have to see. Advice is always appreciated but why do they think that there are things that I have to see? Whose trip is this? How good could another museum be? As much as I appreciate that they have a better knowledge of their home than I do, this attitude seemed to display overwhelming confidence in the uniqueness of their regions' sights. They were telling me to do what most people did when they visited their town and therefore trying to guarantee that my visit was a good one.

But to me it seemed more like they were directing me to see the local television show. Since American television is ubiquitous, its style and format has converted all human experiences to fit its formula. Each time you turn on a television show, whether it be NYPD Blue or Ally McBeal, we expect the same things to happen. Murder, sniping of co-workers, clashing egos, personal insecurity about something and then a resolution of sorts that leaves something lingering for next week. As these shows have become universally popular, they have changed what we expect from travel. We expect them both to follow the same formula.

We see the big sights that everyone sees in a given place and are given some kind of memory. You go see a graveyard, an art gallery, maybe a church. Why? Do we need to see all these things? What is wrong with just seeing one? Or none? This is not an endorsement of some kind of idealist notion of absorbing the vibe and history of a locale through osmosis. But do we need to do anything except sit in the street and enjoy ourselves?

An integral part of the experience of immersing yourself in a new country is to see the points of cultural, political, or social significance. But why do these points have to follow the same pattern and importance of every other place we go to? There are ups and downs but you know what you are going to see when you go to a gallery or a church. The more people watch TV, the more they expect all the things in their lives to follow TV's pattern. If we did not all share the same TV shows, we would not need to be given the same experiences in all the other facets of our lives.

# Simon Davies Dis(ordering)

*Exhibit mounted as complement to School of Architecture's "Reconfiguring Aesthetics" symposium*

BY DIANA GEE-SILVERMAN

*Order is a key component of culture. Filing, sizing, planning, grid-ding, classifying, alphabetizing, numbering, etc., are efforts to take control, to make order. -Simon Davies*

Have you ever procrastinated in the library, wondering where all those old card catalogues disappeared to when the entire system was automated? Montreal-based artist Simon Davies has found a use for these and other "collectibles," incorporating them into pieces for his current installation entitled *dis(ordering)*.

The show is part of a series of four events which explore the interplay between analog and digital. As the title implies, it is primarily an examination of order in its many incarnations. Rejected office supplies, machinery, and other seemingly random discarded objects are given new life. Interestingly, none of the works are permanently constructed; not a single nail, screw, or spot of hot glue.

A mild commotion ensued after the same sculpture managed to topple twice in a one-hour period. I asked the artist about his insistence on stacking rather than bolting. He provided me with both a practical, "I'm not really good with tools" and an

artistic response. There is a certain "magic" in balance and gravity. Also, in a sense, attachment suggests an ending for the piece in question. Many components of Davies' sculptures have reappeared in two or more exhibits, shifting context and meaning with each move.

If you enter the exhibit through the front doors, you may or may not notice a suggested pathway. The artist has deliberately placed his sculptures in pairs, directing and almost forcing the visitor to comply with his sense of order. Following this predetermined path one notices a historical progression, starting with the most primitive of man-made artifacts, which have been collected and combined, stacked, and (often precariously) balanced. The exhibit places an obvious emphasis on measurement as an ordering principle. There are a variety of rulers in several of the works, most notably a multitude of the metre sticks that seemed so much larger and more terrifying in elementary school.

Despite the manufactured nature of the sculptures' anatomy, I noticed a conspicuous absence of plastic. Aged wood and dull metals with a tendency to rust dominate. I asked Davies about this choice of materials. After all, weren't plastics "the way of the future" in the post-war era where most of his pieces seem to originate? Generally,

unless a particular piece inspires him, the artist avoids plastic since "Plastic is always the same. It doesn't deteriorate and is reproduced without identity." So too are many of the objects incorporated into his sculptures. However, what is fascinating about a particular iron ball or filing cabinet is not that it was mass-produced initially but rather the ultimate survival of that particular unit through its reincarnation as art. The artist is fond of noting that: "Art is dangerous," referring among other things, to the "manufacture of beautiful, useless objects." In this case, the objects themselves were created with a purpose. That they can end up as art is magical.

A couple of whimsical pieces towards the end of the exhibit immediately caught my eye. In particular, a circa-1950s wagon. This piece provides one of the few glimpses of colour in the entire exhibit. A case is balancing open - on one side, a collection of insects are carefully pinned to the cloth, on the other, a series of menacing-looking surgeon's instruments. The balance is especially impressive when you consider the effects of closing said case. In an instant, the instruments would crush the delicate insect wings. Man destroying nature? Am I reading too much into this? According to Davies, maybe not. A large rolling pin, potentially another utensil of

destruction, is placed nearby. This case also provides a glimpse into someone's life. Whoever took the time to collect the insects and meticulously place them was making a conscientious effort to create order. The irony is in the case itself, the cloth in question is the polyester, so hideous that it almost destroys the natural beauty of the little insect world. According to Davies, this is "like wearing the Hope diamond with a \$9.95 polyester jumpsuit."

Other sculptures include many fascinating items such as: a washing-machine lint collection pinned up like insects as a parody of collections in general, and a diary of a single year in a man's life with entries that are the epitome of mundane. An example: "6:20 p.m.: home. dinner ready. cabbage soup, steak"; and lastly, my personal favourite, a "sumo" bowling ball.

At the exit, visitors are invited to do some creating of their own. Two boxes are set out - one with cork circles and the other with stackable wooden squares. Several children busy themselves building towers as their parents peruse the exhibit. Is this what kids did before Lego?

The Exhibition is being held in room 310 of the School of Architecture, McDonald-Harrington Building, 815 Sherbrooke West.





BY AARON WAISGLASS

Finally, all those Kid Koala heads out there have something new to hear. Of course, the question on the minds of all the Kid's fans is "What took so long?"

Aside from all of his rock-star-like world touring with the Beastie Boys, Coldcut, etc., it has nonetheless been four years since his renowned mix-tape came out.

Why the wait? "I spent a long time sitting locked in my little room finding the right samples," explained Koala (a.k.a. Eric San). The truth is, when you hear *Carpal Tunnel Syndrome*, the latest release from Montreal-based label Ninja Tune, you will know where the time went. It is the culmination of thousands of samples sliced and spliced to make sense and nonsense. As the saying goes, it has to be heard to be believed.

At the outset of the interview, Eric questioned me. "How many times have you heard the record?" The truth was, I had only had it for a couple of days, but fortunately I was able to say that I had listened to it start to finish four or five times already.

Eric went on to explain how his many previous interviewers didn't get it and, upon demand, had admitted they had only listened to the record once. Koala explained that "it takes a couple listens."

This is true — *Carpal Tunnel Syndrome* is humorous but ultimately quite complex. Like any record with real staying power, it gives you something new every time you listen to it.

Accompanying the press release I received prior to the interview was a list offering some bizarre topics of conversation to touch upon, known in the industry as a tip sheet. One of the topics listed was Peter Jackson's film *Brain Dead*.

"I love that movie!" Koala says enthusiastically. "They made it with such little money — there are stories about how the sets were covered in real animal guts and blood acquired from butchers."

A few rotations of his latest album bears

# Kid Koala: Ninja *and* DJ

*Carpal Tunnel Syndrome* a much anticipated adventure into the world of turntablism

out a *Dead Alive* analogy. While the film revolutionized on-screen effects using cutting edge simulation with new tools, Eric takes the leftovers of music and butchers them into his own interpretation of hip-hop.

Kid Koala bakes his beats differently from the other artists at Ninja Tune. Most beats released by the prestigious label flaunt the tightest in sound engineering and are composed on computers or hardware samplers.

*Carpal Tunnel Syndrome*, Koala's first full-length album, is raw, unadulterated turntable composition.

Those who have enjoyed his live performances or swear by his old mix tape *Scratchcratchcratch* will love *Carpal Tunnel Syndrome*. *Carpal Tunnel* extends the boundaries of hip-hop — it pushes the envelope of turntable musicality. But in the era of high-tech mixing, I asked him why no effects were used in *Carpal Tunnel*'s production.

"I don't know any thing about that stuff. I recorded most of the album on a 4-track and hard disk 8-track," Eric explained. However, judging by the results, he doesn't have to worry about using effects to bolster an already solid recording.

His skills with the tools he uses stand out without any frills. The rawness of *Carpal*

*Tunnel Syndrome* draws attention to both his musical selection and the raw chops demonstrated in the baking of every track.

"The guy at the mastering house hated the record I think. He kept saying 'Is this it? Is this done? What about these incessant

pops and clicks?' And I would be like, 'No man! That's just the sound of the needle dropping or the clicks of the fader.'"

"Club Nufonia" is the soundtrack to a comic book which accompanies the album (the CD jacket sports a message "free CD with this book!") Eric himself drew the

The track offers a sample that goes, "And that, of course, is what he deserved for pretending to be a musician when he was only a butcher." Eric describes the story as "a little nightmare of mine."

Like many of the best contemporary producers, Eric is a musician. Although he played piano from the early age of four, he considers the decks his first instrument now. He has been cutting up old vinyl for almost 12 years.

In spite of his experience, Eric is quick to distinguish himself from the battle scene. Battling has developed over the years with constant innovations in technique. However, battling is becoming increasingly dependent on its technical standards.

The primary difference between Eric's record and those of guys such as Q-Bert or Mixmaster Mike lies in the compositional importance he puts on such standards. Eric recognizes and respects the importance of battling. But instead of stepping to a track with preconceived notions of what moves to perform, he puts his emphasis on articulating each sound in its own way to make songs.

"I like to treat each sample individually. I don't really understand the whole 'technique over sound' thing."

This attitude contrasts with that of DJs such as Q-Bert, who place an emphasis on the demonstration of turntablism performance. This is Kid Koala's achievement — stepping outside the barriers of the turntablism aesthetic to produce fun, great-sounding tracks.



Kid Koala serves up the baked goods on *Carpal Tunnel Syndrome*.



One has to wonder what Mom and Dad thought of the Kid's crazy new record. "I tried to play it for them while we were eating dinner, which was sort of a mistake I think....My dad likes some things more than others but he doesn't know why. They both wanted to know where the voice and guitars were. I'm still trying to explain this whole hip-hop-turntablism thing to my folks."

For hip-hop beginners, I think this record might actually answer some of the questions about what DJs do — or can do — or better yet, should do. The rawness of *Carpal Tunnel Syndrome* articulates what Eric has put into every song: it features his skills and represents the level to which he takes his live shows.

Eric did his undergrad at McGill in education. "Yeah, we [my class] still all get together — they're all teaching Grade 2 classes and stuff. It's really cool." Really down-to-earth, ultra-friendly and funny (as his record suggests), Kid Koala would also be a great Grade 2 teacher.

However, Eric is busy preparing for his very own rock-star world tour. Accompanying him will be fellow Ninja Tune ninjas Amon Tobin and DJ Food, as well as Eric's Montreal band Bullfrog.

The latest exciting addition to the *Carpal Tunnel Syndrome* roster is Montreal's own P-Love. Having just finished his degree in music performance at McGill, the skilled turntablist is working hard with the Kid to help make the songs of *Carpal Tunnel* come to life on four turntables. Eric is excited about confirming P. "I've had my eye on that kid for a long time now. It's going to make it a lot more fun to have Paolo around. It will also take a lot of pressure off of me — I can leave him to solo and stuff." The tour begins in March and will return in April for a date in Montreal.

Look out for *Carpal Tunnel Syndrome* to be released (in advance) in Canada next week. Its worldwide release is February 22.

## CD REVIEW

**DJ MICRO**  
**TECH-MIX 2000**  
(MOONSHINE)

DJ Micro has been at the turntables for 12 years and it shows. As one of electronica's true superstar DJs, Micro has taken his involvement with the music a step further.

He is now recognized not only as a DJ, but also as an independent artist, producer, and one of the influences behind the creation of Caffeine Records and the electron-

ica tour of the same name. This year, Micro appeared on the cover of the Winter Music Conference edition *DJ Times Magazine*, a spot which is reserved for the DJ-Producer who best represents DJ culture with the utmost integrity and highest quality.

Micro's newest release, *Tech-Mix 2000*, is one of the most solid hard-core trance albums I have heard. The album starts as a single drum beating against a meager bass line and steadily grows in pitch and energy until 2 minutes later, the first track "Sound Barrier"

breaks into adrenaline-packed progressive trance. The 72-minute CD is like a roller coaster from start to finish: the highs make you appreciate the lows, and vice-versa. Throughout *Tech-Mix 2000*, Micro utilizes vocals and acid-breaks to move from one theme to another.

The smooth transitions and variety of anthems make you appreciate the vast arsenal and knowledge of DJ Micro. The music is energized by huge sweeps of mid-range that sound like 747s passing from one speaker to the other.

This album is great to sit back and groove to, yet many parts make you want to jump up and dance. *Tech-Mix 2000* is superfunny at times and all-out hypnotic in others. Micro's hard-hitting break beats and pounding bass are intoxicating.

My only criticism is that in some parts, Micro could use more buildup before his transitions. But these are petty squabbles over an otherwise great album. I've listened to the album almost 10 times in the last week. It's still fresh every time. —Will Sacks









# Road to Hell Paved With Good Intentions



BY TOBY HEAPS

McGill is floating on the hot air of an expired reputation. We need money and lots of it.

The government won't give any more; our 160,000 alumni won't dig deep enough; McGill doesn't want to dip into its endowment fund of \$150-million; and raising tuition to the levels that university main-

tenance requires is just too unpopular.

There are not enough resources and unless something is done, the quality of McGill is set for a long walk off a short cliff.

"Something" has turned out to be McGill College International. Preliminary figures suggest the school would enroll 100 students each year for a fee of \$28,000, offering a different, "in-your-face" type of school, as Principal Shapiro put it. McGill faculty would teach and internships with the UN et al. would be organized for attendees.

Sounds pretty good — use the McGill name, faculty, and facilities to get a piece of the would-be Ivy League revenue, inject it into the rest of McGill, and we are back on our way to the grandeur of yesteryear. Maybe even Maclean's will stop deducting our marks.

An enticing picture, but woefully misleading.

Doing "something" is not tantamount to doing the right thing. While the proponents of MCI deserve commendation for their desire to arrest or reverse McGill's decline, the fruits of their labour are likely to be bitter.

MCI is unambiguously a step toward two-tiered education. The relevant question is will the introduction of the new tier (MCI) raise the quality of the ailing old tier. No recent examples suggest it would.

So what to do? James Tobin, the Nobel Prize-winning economist now at Yale University, suggested a better way to fund education over 20 years ago: let the beneficiaries pay for their education once they can afford it. Essentially, Tobin's idea is that a

student should get their degree by paying a fraction of its cost while in school; upon graduation, the student would pay a percentage of their income to their university, making up for the costs of their education over time.

How do you make sure the students pay, especially the ones that graduate then go back to Europe or India?

There is a two-word answer: credit rating. One of the advantages of our increasingly integrated economy and supra-national finance-enforcement mechanisms is that Tobin's idea is more possible today than ever before.

There are presently 160,000 McGill alumni at various stages in their careers. One can conservatively assume that their mean annual income is \$50,000. Just a 2 per

cent income levy would generate \$160-million a year. Divided among 30,000 students that's \$5333 each, which is exactly the figure Principal Shapiro said it costs to educate the average McGill arts student.

Maybe the cliff's edge need not be such short walk.

## CLARIFICATION

As per the article "CBA Ire Dominates SSMU Meeting" of February 10, the Law Students' Association did not reach the conclusion that SSMU never wanted a referendum on the CBA issue. This was the personal conclusion of the LSA's VP External and not the association as a whole.

## The Patterns of History

by Andrew Goldstein

"Those who are not aware of their history are doomed to repeat it."

Most students recognize this cliché, and dimly recall glancing over it, or some variation of the phrase, in a grade 9 introductory history textbook. Only as students get older and become more cognizant of history and the struggles of others do we begin to appreciate the full impact of these words.

This passing week the extremist political group The Freedom Party, received 27% of Austria's national vote, which enabled them to form a coalition government. Led by Joerg Haider, blatant racist and anti-Semite, they were greeted with protests from Austrian citizens and diplomatic sanctions from the fourteen members of the European Union. Haider's rise to power reminded many of another Austrian born leader, Hitler, who was also democratically elected and scarred history with his infamous pledges to ethnically cleanse Europe. Many are alarmed with the parallels they see in Haider.

Haider's pledges include implementing a complete ban on immigration. "The Africans who come here are drug dealers and they seduce our youth. We've got the

Poles who concentrate on car theft," he is quoted as saying in previous years. "We've got the people from the former Yugoslavia who are burglary experts. We've got the Turks who are superbly organized in the heroin trade. And we've got the Russians who are experts in blackmail and mugging."

In addition, Haider gained international notoriety for his anti-Semitic views, including praising Hitler's economic policy as "orderly" and lauding SS veterans as "men of good character." Haider's father joined the Hitler youth in 1929 and the Nazi SA a year later. Haider's 50-acre estate he inherited from Jews who were forced to sell the land when the Germans annexed Austria in 1939.

Haider's election is a test for the international community to prove that they are not numb to historical precedents. So far the world has responded. The European Union enacted "unprecedented sanctions against one of her members," CBS reported. In addition, Germany, Spain, France and Denmark all froze bilateral political contacts. Israel recalled its ambassador and Madeleine Albright declared that the U.S. would do the same. "There is clearly no place... in a healthy democracy for a party that does not clearly distance itself

from the atrocities of the Nazi era and the politics of hate" she said.

Canada also followed suit. Upon Foreign Minister Lloyd Axworthy's return from Russia, he issued a statement limiting diplomatic relations with Austria. "We want to underline that this new government has responsibilities to live up to standards."

Today's world may not be the same that existed in pre-war Europe, but there are some important similarities. Specifically, Europe faces a persistent stagnant economy, and high unemployment, which led to the newly formed European Union, designed to consolidate Europe economically. In addition, the rise of Fascist groups in France, Denmark and Austria which once occurred in Germany and Italy, area result of persistent economic uncertainty.

As we dawn on another emancipation for world culture, as racial walls are further eliminated and multi-culturalism becomes more ingrained in our minds as the proper way to respect individuals, the lessons of history remain valid. We must continue to commit ourselves to opposing hate and discrimination, in order to free ourselves from the darkness of history and move into the next millennium.

ness to them," Spanish Flies, "actually dried beetles, [which] are said to work wonders, but may also prove fatal," and of course, marijuana and alcohol, "universally agreed to provoke love and lust."

Canadian government should take measures to prevent the global spread of nuclear weapons, though the petition did not condemn control of nuclear weapons by Canada, the United States, or NATO

## Economic Growth: Repressing the Masses

There are three possible outcomes for a Western world that refuses to halt its outmoded and dangerous pursuit of economic growth above all else. All of them would be disastrous. I will explain the first one.

I have already argued that it is natural and okay

for our standard of living, as measured by gross domestic product (GDP), to cease increasing. So when we blindly go against economic nature and keep trying to squeeze out 3-per-cent annual GDP increases, we're asking for a cataclysm.

The cataclysm in this case is class conflict. Why? Because in a stagnant Western economy, any GDP gains can only come as a result of wage cutbacks to workers. Those cuts fatten the profit margins of business and end up in the pockets of society's richest.

Since this economy isn't growing, and consequently can't produce any returns on investment, the wealthy will invest their extra profits in developing economies, where wages are even more repressed. They will continue to profit off a developing country as long as the country's population increases at a slower rate than its GDP — this allows the Western investors to skim off part of the resulting per capita income increase.

All the while, the inequality in income between the rich investors and everyone else in their home country will be increasing, which poses a serious problem. Income disparity is a primary cause of crime, social decay, and lower life expectancy — absolute income levels notwithstanding. Indeed, Nobel economics laureate Amartya Sen explained in *Development as Freedom* that the shorter life expectancy of black American males compared to black males in several Caribbean countries — despite the

### MERELY MUSING



ZACHSKY

Americans' higher average incomes — resulted from much greater income disparities in the United States.

Sociologist Seymour Lipset argued that, historically, income inequality also relates directly to the susceptibility of the working

class to revolutionary or radical ideologies. Hence comes one of the possible outcomes I foresee: a Marxist-style revolution by a dispossessed and alienated Western working class.

Somehow, the rich elite have successfully duped Western society's poorer four fifths so far. With announcements of unprecedented economic growth and \$95-billion budget surpluses flooding the media — and tax cuts on the way — most middle- and lower-class workers can be complacent to the fact that their real wages haven't increased a whit in 20 years.

But this won't last. Book upon book and analyst upon analyst point to an emerging division in the work force, whereby an elite few professionals constituting 30 per cent of the population have secure jobs with pensions and benefits. Half of the rest work full-time, but deal daily with the anxieties of job insecurity, low wages, and lack of benefits. The remainder live off the scraps of part-time, low-wage work — the so-called McJobs.

The latter two groups won't bear their lot for long (and nor should they have to). In outcome 1, crystallizing class divisions and their resulting disenfranchisement of the non-elites will compel them to rise up in a potentially bloody, Marxist-style class struggle.

That is, of course, unless the elites can use the pernicious powers at their disposal to co-opt the uprising before it begins. We'll explore that possibility soon.



20 Years Ago: In its undying commitment to serve its too often lovelorn readership, The Daily offered "Passion Potions," a D.I.Y. guide to aphrodisiacs. Highlights included artichoke hearts and celery hearts, skewered on an arrow and served "en flambe" that have "a certain measure of suggestive-

40 Years Ago: In a strange, early-60s Valentine's tribute, The Daily announced plans for a Ban the Bomb symposium at McGill. Hopes were that the university would follow suit after half of Carleton University's faculty addressed a petition to Prime Minister John Diefenbaker insisting that Canada not accept any nuclear weapons. A similar petition at University of Western warned that the

60 Years Ago: The Daily asked students, "Are you going to break a poor girl's heart just for want of a little kindness?" And in its tribute to Valentine's Day, The Daily sent word to the wise: "Even the most comical of all will at least give a girl the right to say 'Yes' when the other gals ask, 'Did he send you a Valentine?' So come on, fella, have a heart! Send her a Valentine on Valentine's Day."



# CONCERT REVIEW

## The Comedown Queen

*Beth Orton provides ample support for Beck*

BY KIRSTY SADDLER AND TIM MORROW

Most people on Tuesday night didn't even know who was opening for Beck, and knew even less about Beth Orton's brand of folk-rock.

But none of this seemed to perturb Beth as she began her set at the vacuous CEPsum at Université de Montréal. She was ushered on stage at eight o'clock, the arena less than half full, punctuating the disorganization and disrespect for this gifted artist that mired the entire evening.

Beth Orton is best known for her collaboration with the Chemical Brothers on their album *Dig Your Own Hole* and for touring with the likes of Sheryl Crow and Emmylou Harris as part of Lilith Fair. But the style she showed at CEPsum was distinctly her own. Orton presented a strong image despite her slight frame. Looking younger than her 30 years, she's not the first name that comes to mind when someone mentions "glamour."

Orton's music generally reflects an array of influences, from Joni Mitchell to early Van Morrison. On Tuesday, she chose an exclusive set. Most songs came from her latest album *Central Reservation*. The album is her second with Heavenly Records and both of her efforts have been nominated for the Mercury Music Prize. She's just received her third Brit Nomination, in as many years for best Female Artist; showing her up-to-the-minute influence on British music.

We arrived at the CEPsum seriously keen, right when the doors were due to open, yet still managed to walk in just as Orton was finishing her first song. We positioned ourselves directly in front of the stage and with our view from up in the seating section, it easily felt as if we were in an intimate bar with a select audience of

loyal disciples. Of course, it was due in part to Orton's gift of successfully creating a personal atmosphere to suit her wistful and organic tunes.

Beth serenaded the crowd for close to an hour and although she did not deviate from her laid back tempo, there was an ever-changing cacophony of lighting, creating a mood all its own.

It was a very acoustic team - a guy on the double bass, a guitarist, a keyboard player, and Beth on guitar. She only announced two of the songs, but her better known tunes - "Central Reservation" and "She Cries Your Name" - needed no introduction. She sang with a strong voice, fracturing at certain notes, giving that trademark Orton sound. She crafts her words with an Irish lilt which is more evident in a live performance than on recordings, complimenting her folk roots.

Orton had a quirky presence Wednesday night and her attempts at broken French raised appreciation from the crowds. We found her all the more endearing, when last week we discovered that after signing her first record deal in the early nineties with Virgin - the stress of realizing her ambitions rendered her temporarily blind. She has worked with an eclectic mix of artists, from the electronica of William Orbit and Everything But the Girl, to the soul maestro Terry Callier.

Looking over her career, she is not one to be pigeon-holed by her style. She has, over the last three years, commandeered a strong student following in Britain and gained recognition for her solo material. Although not the ideal opening act for an artist like Beck, who needs someone more willing to whip the audience into a frenzy, Beth Orton surely made an impression on her virgin listeners this side of the pond.



*Beth Orton played last Wednesday at the cavernous CEPsum*

### Errata:

In last Thursday's issue the number to call for information regarding the exhibit "Love Makes a Family" was misprinted. The correct number is: 398-7055



## Beck to Basics

*Montreal concert a lesson in Beck's weirdness*

BY BRIE O'KEEFE AND SALLY WARNER

Beck Hansen has a lot on his mind. With a new album out, a fly that just won't stay up, and a 10-piece band to lead, one would expect him to be a little preoccupied.

But if the master sampler was on Wednesday at the CEPsum, he didn't show it. He played a 1 hour 45 minute set and kept the crowd in the palm of his hand.

Beck's overwhelming stage presence lit up the arena throughout the night, despite performing at Université de Montréal's CEPsum. We found it hard to see from where we were standing, not only because the stage was at a weird angle and a bad height, but because unfortunately we got on Beck's bad hair side.

Not only was visibility a problem, but the hockey-rink acoustics suffered. Often the vocals were drowned out by the overpowering bass and guitar.

Beck balanced the evening with a perfect mix of radio-friendly tunes from his fourth album *Odelay* ("New Pollution," "Where It's At," "Devil's Haircut"), acoustic folk from the lesser known *Mutations* ("Cold Brains," "Dead Melodies"), and tracks from his new album, *Midnight Vultures* - a multi-genre, ear-tingling, cohesive mix of lounge, funk, hip-hop, folk R'n'B and electronica.

Beck played every one of his big hits, including two favorites, "Nicotine and Gravy" and the incessantly-played "Sexx Laws." However, the biggest highlight was "Debra," where he pulled off a stunt so cheesy that only Beck could make it cool. About halfway through the song, a bed with red satin sheets lowered from

the ceiling. Beck danced on it, threw the pillows and blankets around, and lay on it while singing "I want to get with you, and your sister, I think her name is Debra."

Beck definitely established himself as the master of cheese. Throughout the show, he and his band would unexpectedly break into choreographed dance moves, causing the audience to scream their approval and love. Beck didn't hold back at all when it came to the dance moves. He broke out "the robot," jumped off everything in sight, did the splits, and put on his best James Brown impression.

Beck slowed down the show with the soft acoustic tracks "Cold Brains" and "Dead Melodies" and kept the audience with him every step of the way. "Where It's At" followed and Beck continued to rock the house down until the end of the show.

One thing that definitely needs mentioning was the lighting. The colours were extremely vibrant and really made the stage come alive. Often Beck's face would be a completely different colour from the rest of the band.

When lights were shining on it, a giant disco ball made it feel like stars had filled up the entire arena. At another point, the deep blue and turquoise lighting gave the stage an underwater effect. The remarkable lighting almost made up for the drab look of the CEPsum and added a really important dimension to the show.

For his first encore, Beck sent out DJ Swamp. As he sped up, his hands began to move so quickly we were sure he was going to make a mistake. On top of the pure speed of his performance he began to throw records in the air, spin with his back

to the table, scratch with his teeth, and do spins himself - all the while never missing a beat.

After DJ Swamp, Beck, and the rest of the entourage returned dressed up straight out of his video for "Sexx Laws," complete with technicolour Kiss wigs and plastic hockey equipment. As they closed the show with "Devil's Haircut," the tight clear-cut rhythms disintegrated into white noise, during which the band crawled around onstage, entwined themselves in the industrial tubing hung everywhere, and played with plastic prosthetic limbs.

One beef with the performance was certainly Beck's harmonica playing - we saw some guy on St. Catherine Street just the other day who upstaged the more famous artist.

Besides that, there was really nothing to find fault with about Beck's performance. There may have been some who didn't "get it," but that's the whole excitement about Beck: one never knows what type of music he's going to play, what kind of cheesy dance moves he'll come up with, or even what cute little pink pants he'll be wearing.

Overall, think the crowd of nearly 5,000 college students were all enamoured and impressed by Beck.

Beck entertained and gave his all to the audience. Beck overcame many obstacles where a lesser artist would have faltered. The energy of the concert remained with me long after it had finished and I still feel the remnants of it now.

Beck may not be back in Montreal for a long time, but if he ever returns I pity the fool that misses the amazing show that will return with him.



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## ...endnotes

### GOODBYE ERNEST

The Daily mourns the death of actor Jim Varney, known throughout the world by his character Ernest P. Worrell. Varney died Thursday at his home following several months struggling with lung cancer, he was 50 years-old. His movie credits include *Ernest Goes To Camp*, *Ernest Rides Again*, *Ernest Saves Christmas*, *Ernest Goes to Jail*, *Ernest Scared Stupid*, *Ernest Goes to School*, and *Slam Dunk Ernest*, in which he co-starred with Kareem Abdul-Jabbar.

His varied portfolio in film is complemented by his television credits, which include *The Simpsons* and *Hey Vern, It's Ernest*. Although he was typecasted to the point of synonymization with the character of Ernest, he remained a perpetual icon. He will always be remembered as the classic anti-hero who lacked classical physical and intellectual qualities, but compensated for it through his endearing and amiable nature. You'll be missed, Ernest. —Tal Pinchinsky

### RELIEF CORNER

Montgomery, Alabama junior high school teacher Carey Jones did not see any reason to let Ryan Calhoun leave class to go to the bathroom. After asking for a third time, Jones offered Ryan the trash can which he took to a corner of the classroom and proceeded to wrap a jacket around himself for privacy while he relieved himself. Jones was charged with contributing to the delinquency of a minor. Calhoun's mother affirmed the popular sentiment by saying that Jones was "dead wrong" and that you "don't joke on anything like that." —TH

### DOWN WITH THE KING?

The same week that a four-month-old boy in Indianapolis, Indiana suffocated on a container from a Burger King Pokémon toy, the Sultan of Sizzle has decided to recall all their Pokémon merchandise. It appears that the execs at BK have decided to stop endangering the lives of their younger customers and target a far more mature demographic.

Last week, it was announced that BK has signed everyone's favourite fake teenagers, the Backstreet Boys, to an exclusive endorsement deal. The deal entails that certain Backstreet CDs and videos will only be available at Burger King. Le Roi de Burger will also be an official sponsor of the Boys upcoming 2000 tour. As difficult as it was to keep Burger King food down before, the Whopperperators have now dealt consumers an equally destructive card. —TP

### THE VISIBLE WOMAN

Daniela Tobar, a 21-year-old actress from Santiago, Chile, apparently has few qualms over the lack of privacy from which she suffers.

No, Tobar is not the Chilean equivalent of Marie Osmond. Rather, Tobar has agreed to spend two weeks living in a house in central Santiago made of nothing but glass. This stay in the 8-foot-by-8-foot cell — I mean structure — is supposed to determine how the public feels about a person's right to privacy.

Since last Monday, Daniela has been living some semblance of a normal life inside her bubble, although she complains that as soon as she gets out of bed in the morning she is greeted by chants of "undress, undress!" Only one week left, Daniela. I just hope you're getting paid handsomely. —TP

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